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THE RAGTIMER

JANUARY/FEBRUARY 1978

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

MUSIC FOLIOS AVAILABLE FROM THE SOCIETY

(Price includes postage and handling)

CF-805 MAX MORATH'S RAGTIME GUIDE (Tro Hollis)
43 Rag songs and solos made up of the songs, cakewalks, classic ragtime and Modern rags $4.00

CF-806 MAX MORATH'S GIANTS OF RAGTIME (MARKS)
Contains rags by Scott Joplin, Eubie Blake, Luckey Roberts, Jim Europe and Tom Turpin. Includes Chevy Chase, Fizz Water, Tricky Fingers, Troublesome Ivories, Dictys On 7th Avenue $4.00

CF-807 THE BEST OF RAGTIME FAVORITES (HANSEN)
Contains 33 piano solo rags by Chauvin, Hampton, Hayden, Held, Joplin, Krell, Lamb, Pratt and Scott. The folio also contains a "How to Play Ragtime Piano" section $4.00

CF-812 CLASSIC PIANO RAGS (DOVER)
Contains 81 Rags, selected by Rudi Blesh, and reproduced from original sheet music including cover. Paperbound 384 pages 9 x 12 - 15 composers represented - Joplin, Scott, Lamb, Turpin, Hunter, Johnson, Hampton, Woods, etc. $8.00

CF-813 THE BEST OF SCOTT JOPLIN (CHAPPELL)
This new edition contains seventeen compositions of Scott Joplin. Faithful color restorations, of the original cover designs $5.50

CF-814 THE COLLECTED WORKS OF SCOTT JOPLIN for Solo Piano (LEEDS)
This is a paperback copy of the clothbound New York Public Library edition prepared by Vera Brodsky Lawrence. Contains 51 works, 352 pages, size 9 x 12 ..... $12.00

CF-815 SINCERELY - EUBIE BLAKE (EUBIE BLAKE MUSIC)
Folio of 9 original compositions for piano: The Charleston Rag, Eubie's Classical Rag, Rhapsody In Ragtime, Poor Jimmy Green, Eubie Dubie, Brittwood Rag, Poor Katie Redd, Kitchen Tom, The Baltimore Todolo (Includes text by Terry Waldo and photos) $5.50

CF-816 THE RAGTIME CURRENT (MARKS/LEEDS)
Piano solos selected by Rudi Blesh - Centre fold biographies and photos of the ten modern composers included. The compositions of William Albright, Donald Ashwander (2), William Bolcom, Kathy Craig, Milton Kaye, Max Morath (2), William Rowland, Thomas Schmutzler, Trebor Jay Tichenor and Terry Waldo $6.00

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BACK ISSUES OF THE RAGTIMER ARE OBTAINABLE AS FOLLOWS

(while the supply lasts)

Back issues are no longer available prior to the year 1976.

1976 THE RAGTIMER - 6 Issues ..... $4.00 postpaid
1977 THE RAGTIMER - 6 Issues ..... $6.00 postpaid

(Listing is continued on page 17 of this issue of THE RAGTIMER)

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS
1977-1978

Idamay MacInnes - President
Mark Wittmann - Secretary
John Fairhead - Treasurer

John Arpin
Allen MacInnes
Wm. McCrostie
Marjorie Wittmann

RAGTIME...

UNDER YOUR HAT

Here we are at the top of another year. As we travel down through the year of 1978, there is the wish and hope that your interest in Ragtime will continue to thrive. It is your support which, in the long run, makes RAGTIME LIVE!

Along with this first issue of THE RAGTIMER for current year, you will find the 1978 membership card attached. Make it a personal membership card by adding your signature. Membership in THE RAGTIME SOCIETY Inc. maintains an important connection in the world of ragtime.

Our honorary life member, EUBIE BLAKE (see page 9), reaches another remarkable milestone on February 7th, when he celebrates his 95th birthday. Eubie is living proof that leading a ragtime life goes hand in hand with a healthy life. The ragtime fraternity sends the warmest of best wishes to Eubie on this very special occasion.

Member CHARLES BOOTY of Memphis, Tennessee, is owner and pilot of a Cessna 150 aircraft. On Sunday morning October 2, 1977, Charlie had the unpleasant experience of crashing after take-off from Hunter Field in Maury County. His plane broke in half and Charlie ended up in hospital following a shaky landing. The best news was that his injuries were minor except for a broken ankle. The bad news was Charlie's inability to get to the last ragtime bash as the consequence. We hope all is well again.

We learn that out-of-towners travelling to Wilmington, Delaware on the first Friday of a month

(continued on page 4)

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Stn. A, Weston, Ontario, Canada M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $8.00 per year and includes all issues of THE RAGTIMER published during the current year.

to hear TEX WYNDHAM and his Red Lion Jazz Band at the Hotel DuPont's Green Room may now stay right at the hotel for a specially reduced rate ($25 double, $20 single) when requesting the "Dixieland Night" reservation. For details see "Something Doing..." Because of sellout nights, be sure you also have a booking for the entertainment.

Attention of members interested in securing back issues of THE RAGTIMER is directed to page 2 of this issue. Back issues prior to 1976 are now no longer available.

In the final issue for 1977 we urged our members to make certain their membership renewal had been looked after. We continue our request that you make an effort at every opportunity to secure new members for the SOCIETY. Please keep us posted on any Ragtime Happenings coming to your attention. We are always looking for current ragtime news as well as articles and biographies from the past.

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* ADVANCE NOTICE
*
* THE RAGTIME SOCIETY FOURTEENTH ANNUAL
* BASH - 1978
* IS SCHEDULED AT THE WEEKEND
* OF SATURDAY OCTOBER 14
*
* MARK DOWN THE DATE NOW!!
*
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A SPECIAL "THANK YOU" FROM

THE DIRECTORS OF THE RAGTIME SOCIETY

Many members have added a thoughtful donation to their renewal. We would like to be able to thank every member individually, but this would be a difficult job for our volunteers. Therefore we would like every member who has been so generous to accept the thanks of the Directors.

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HOW ABOUT THAT!!!

CONGRATULATIONS TO LONG TIME MEMBER DAVID H. WAMMER ON HIS PROMOTION FROM THE RANK OF CAPTAIN TO MAJOR.

CONTINUING SUCCESS IN THE FUTURE MAJOR DAVID H. WAMMER.

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WORDS OF PRAISE

FROM THE PRESIDENT IDAMAY MACINNES

For the past 6 years Jack and Jean Cuff have given many hours of devoted work to The Ragtime Society. Jack has edited "The Ragtimer" with great success keeping a very high level of professionalism issue after issue, in a publication of a strictly amateur and volunteer group. This opinion of his fellow directors has been echoed by the comments from many many members around the world and re-inforced by the continuing renewals of subscriptions by such prestigious bodies as The National Library of Australia in Canberra, The Library of Congress in Washington and numerous university Libraries in Canada, The United States and Great Britain.

Jean has acted as treasurer of The Society during this same peri od. This has meant endless hours looking after memberships, orders for music, books, records, not to mention the financial records involved in our yearly "Bash". Until one has been responsible for the office of treasurer in any charitable or community project there can be little awareness of the time and effort required.

All of the Officers and Directors of The Society have served without any pay whatsoever and have carried out their labours after the hours of their regular daily work of earning a living. Evenings and weekends have been spent on the operations of The Society when they might have been spent in a more relaxing or entertaining way. However, as many of you know from personal experience, in similar types of organizations, this is done from choice and no one would really have it otherwise (at least most of the time!).

Jack and Jean Cuff have given full measure of devotion to The Society and it is understandable that they feel a need for a respite from this responsibility.

They will continue their support of The Society as they did for a number of years before taking up the offices in The Society which they have so capably filled.

The Directors of The Society are joined by all members in thanking them most whole-heartedly for their many years of contributions to the ongoing development and well being of The Ragtime Society, Inc.

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The Hardware City Temperance & Ragtime Society proudly announces a "Piano/ Banjo Ragtime Festival" to be held at 2pm on Sunday, April 16 at the New Britain Repertory Theatre, 23 Norden Street, New Britain, Ct. The program will consist of at least six piano/banjo teams interspersed with individuals on piano or banjo playing ragtime and ragtime songs. It promises to be a toe-tapping two hours with more people showing an interest all the time. Members and friends of the Ragtime Society are encouraged to mark the date and may write for advanced tickets up to April 5. The theatre is small and seats will be sold on a first come, first served basis, general admission. Tickets cost $3 for adult and $1 for age 12 and under and may be obtained by writing: Ragtime Festival, PO Box 158, Farmington, Ct. 06032, USA. Enclose a SASE, specify how many of each ticket and write a cheque to Our Ragtime Heritage Productions. Sight and sound are good from anywhere in the theatre. A map and a listing of major motels will be included with the tickets for those wishing to make a weekend of it.

RECORD REVIEW

by
TEX
WYNDHAM

MCH-2098 'Scott Joplin', music from the original motion picture soundtrack, arranged and performed by Dick Hyman

Selections: Maple Leaf Rag ('piano and orchestra version'), Solace, Pleasant Moments, Heliotrope Bouquet ('stomp version'), Courtship (based on Elite Syncopations), Cutting Contest/Maple Leaf Rag, Peacherine Rag, The Entertainer, Maple Leaf Rag ('honky tonk version'), Weeping Willow, Breakup (composed by Dick Hyman), Heliotrope Bouquet ('complete version'), Wall Street Rag, Finale: The Entertainer/ Maple Leaf Rag/Gladiolus Rag.

This is not an Lp for serious listening by ragophiles, but the better tracks plus the incomparable charm of Joplin's lines may serve to entice neophytes to explore his music in greater depth. Too much of the disc sounds fragmentary and cries out for the visual action of the movie (not yet seen by me at this writing) to complete its image. The brass-band-in-the-park sound of 'Pleasant' and the brash, military band strut on 'Peacherine' have promise, but both selections end before developing much interest; the sexy sax-with-strings on 'Solace' and the pastoral woodwinds on 'Entertainer' also give you a fleeting taste of a new flavor on these themes, but they only offer two strains each and stop before you can savor them; and the pointless riffing on the second strain (the only one played) of 'Heliotrope' in the 'stomp version' is clearly functionally related to the film and has no independent validity. 'Maple Leaf' (piano & orchestra version), 'Willow' and 'Wall', all complete but without some repeats, are more-or-less successful but they aren't enough, in light of the other orchestral ragtime on the market, to make the album a strong contender.

* * *

Blackbird C12010 'Whippin' The Keys', piano solos by Wally Rose

Selections: Whippin' The Keys, Ragtime Dance, Blue Goose Rag, The Kangaroo Hop, Scott Joplin's New Rag, Rags To Burn, Ragtime Oriole, The Hobble Rag, Cleopatra Rag, American Beauty Rag.

The infectious sound of Wally Rose's playing - straight-ahead, full-chorded right-hand melody soaring over a loping, solid stride - was one of the earliest sounds of the ragtime revival of the 1940's. Those of us who cut our ragtime teeth on Rose, not to mention picking up on his licks, can only delight at hearing him roll 'em out again, even if these 1971 solos lack a little of the abandon of thirty years ago. He has the knack of getting underneath the melody and setting it gliding to an optimistic, full-bodied rhythm that is nigh irresistible in its appeal, even at the medium tempos chosen for this disc - particularly on the more open, swinging rags like Kerry Mills' 'Dance', Melville Morris' 'Hop' (a lightweight fox trot that develops guts and momentum in Rose's hands) and a great, hard-hitting, completely forgotten gem that's perfectly

tailored to Rose, Will Morrissey's 'Hobble'. The more intricate and classic items do not lend themselves as well to this treatment, but, as one who idolized Rose, I'm grinning from ear to ear at having another album by him and will not be caught saying anything against it.

* * *

Redstone RSS 101 'Amoureuse', piano solos by Johnny Maddox

Selections: Georgia Grind, Sleepy Sidney, Amoureuse, Bluin' The Blues, Sunflower Slow Drag, The Yellow Dog Rag, Memphis Blues, Red Moon, I Get The Blues When It Rains, Dallas Blues, That's What Makes A Wild-Cat Wild, Meadow-lark.

Available from: Redstone Records, c/o Novella Group, 1066 S. Williams, Denver, Colorado.

Another veteran of the ragtime revival makes a welcome reappearance on record with an Lp of unaccompanied piano that displays the broad, interesting and entertaining range of rags, waltzes, blues, jazz numbers and pop tunes you'll hear during an evening of listening to Johnny Maddox in person. His style is conventional ragtime - stick to the melody in the right hand, move out a solid, urging stride in the left - which means a rich sound and an inviting mood. The rags, delivered with all repeats, score well (Dabney's 'Grind' is a dandy number given an effortless, reflective ride by Maddox); the blues are interpreted, interestingly, as funky fox trots, coming across as bright, raggy and decidedly 'un-blue' and the waltzes are the lush sentimental kind that unfortunately are long out of vogue (if 'Amoureuse' doesn't get to you, then you've got no heart at all). Johnny plays well, though he's out to show you an enjoyable time rather than dazzle you with pianistics, and, as with Rose, it's good to have him back.

* * *

RCA ARL 1-2243 'Music of Scott Joplin', piano solos by James Levine

Selections: Paragon Rag, Maple Leaf Rag, Weeping Willow, Scott Joplin's New Rag, The Cascades, The Chrysanthemum, Elite Syncopations, Pine Apple Rag, The Entertainer, Sugar Cane, The Easy Winners, Original Rags.

While recognizing Joplin's preeminence among ragtime composers and the enduring vitality of his music, I still believe that there is a disproportionate tendency to concentrate on Joplin, vs. other worthy names, in the current catalogue of ragtime recordings by "classical" pianists - yet, this delightful, well-recorded, cleanly-executed disc has to be regarded as an attractive entry in a possibly crowded field. Levine's readings are literal to the published scores and (except for 'Entertainer' and 'Winners' which seem drab and drawn-out by comparison) offered at tempos that are just about as brisk as the tunes can stand without becoming choked. This light-stepping orientation, combined with a firm-but-not-heavy touch, underlines the joie de vivre in the music, making for a sunny, enjoyable, uncomplicated program. Nothing new here, perhaps, but exceptionally well done.

* * *

Arcane AR 603 'This One's For Art', by The Dawn Of The Century Ragtime Orchestra, conducted by David E. Bourne

Selections: Here Comes The Band, Danny's Dream, Meet Me In St. Louis/Just For The Sake Of Society, Rastus On Parade, El Corrupto's Favorite, Pride Of The Smoky Row, Pass Dat Possum, Red Pepper, Mammy's Little Coal Black Rose, Silver Swan, Russian Rag, Kerry Mills' Ragtime Dance.

Personnel: Dick Cary, trumpet; Bill Stumpp, cornet; Mike Baird, clarinet; Dave Kennedy, trombone; John Jewett, flute; Dick Zimmerman, piano; Art Levin, sousaphone; Roy Roten, percussion.

Available @ $6.00 (U.S. residents) from Arcane Records, 6388 Ivarene Avenue, Hollywood, California 90068.

The DOTCRO are a brassy, big-sounding, well-coordinated, two-fisted outfit that grabs you by the collar and sweeps you along in its wake. Kerry Mills, composer on five of the twelve tracks, could hardly find better interpreters for his uncluttered, lightly-syncopated cakewalks and rags than the DOTCRO and its punchy, plenty-of-ensemble sound; his 'Dance', 'Possum', and 'Parade' pack a wallop into every beat, while his less interesting 6/8 march, 'Band', is still a stirring enough show-opener. Arrangements are mostly vintage (F. Henri Klickman's adaptation of 'Russian' is particularly good), but Bourne's chart for 'Smoky' has the proper raucous swagger. Even allowing for a somewhat ponderous flavor on relatively complex or restrained titles, and clarinetist Baird's uninspired, involved and too-long 'Dream', fans of ragtime's boisterous elements and overall hilarity will feel right at home with this one.

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ED. COMMENT:

At the October 1977 "annual Bash" an autograph book was circulated to be signed in honour of Eubie Blake who was unable to attend because of other commitments. A delightful acknowledgement has been received by Society President Idamay MacInnes from Eubie which we feel should be passed on to those members who thoughtfully signed this keepsake.

Dear Idamay:

What a great idea, the autograph book. I have never seen one before, less more, having one given to me. It's people like you and your friends that makes me love people.

When I received the book and opened it, I was never so surprised in my life. To think people would think that much of me, as to take the time to write me all those nice words.

Please tell them I love every one of them.

Sincerely,

Eubie Blake

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THE DEAN OF RAGTIME

LOVING BIRTHDAY GREETINGS TO OUR 95 YEAR OLD FRIEND, EUBIE BLAKE, BORN FEBRUARY 7TH, 1883.

AND LOVE TO EUBIE'S DEVOTED WIFE, MARION.

(Ed. comment: We are indebted to one of our "Something Doing" professionals for permitting us to reveal the poetic side of his nature. Let us hope we shall see more from the pen of Bob Milne. At present Bob is playing in the Washington area, at the Il Porto in Alexandria, Virginia.)

THE NIGHT THEY PLAYED RAG AT LA SCALA

By Robert Milne

They came - from hither and thither and yon
To hear the Maestro play,
To observe the fabled digitist
Address the keys, per se,
From the gleaming glass of New York's class
To the concert halls of Marseille,
The legendary master mind,
The one and only of his kind,
So slick, so smooth, so well refined,
The Maestro's coming on to play!
The Maestro's going to play!

Strides Great One to the keys so grand!
An uproar rises to the skies,
Tumultuous shouts and ringing cheers
Whelm visions into teary eyes,
Then hushed they, in so solemn trance
When now, the moment realized,
Majestically he sits before
The busts of Bach and those of yore,
An awe-imposing metaphor
So cool, so calm, so well comprised,
So cool, so well comprised . . .

Then stroked he smooth upon the keys
That fabled legend whom I brag,
But, "What sound is this?" I hear them ask,
Their attention, now, has seemed to flag,
They've puzzled looks, expressions weird,
And tending, too, their heads to wag,
A mumbled sound sweeps through the hall,
A questioning look, a pallid pall,
Then shouts a man above them all
"The Maestro - He is playing Rag!"
"My God! - He's playing Rag!!"

He thundered on in blind ascent!
He furiously shoved down the keys!
He syncopated holy notes where
Others knelt on bended knees!

And then, he ragged on Ludwig Von,
And Brahms and Liszt, and, if you please,
He brought it down, alack, alas,
The coveted "B" minor Mass,
He syncopated it so crass
And ragged it out with marvelous ease -
He ragged it out with ease . . .

"He's Mad!" cried one, and up they rose,
But Maestro, frothing, can not desisto-o,
He put the rags to Pagliacci
Allegro! Vivace! and Furioso!
"Call for the Wagon! The men in white!"
With straight-jackets they seized his torso,
The grinning, wild-eyed, raving pundit
Syncopatedly yodeling Mozart,
They heaved his bod in the padded cart
And took him away, Finioso, Finioso,
They took him away, Finioso . . .

So listen, my children,
And hark when I say
Of the perils that lurk
In the rhythms so gay,
They can seize you, and twist you,
And then, if I may,
You will rue where you've ventured,
Your mind, now uncensured,
Will be robbed, raped, and rendered
And turned loose to stray,
You'll be babbling ragtime - <u>All Day!</u>

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THE PRESIDENT OF THE OPERA LIKES HIS OWN SONGS PLAYED IN RAGTIME

By Brenda Zosky

The best thing about her husband's hobby, says Ursula Anderson, is that he does not play the drums. Ragtime piano is a lot better.

So 44 floors above the rest of us in his ManuLife Centre apartment, amidst oriental rugs and antique silver, the president of the Canadian Opera Company, Rodney Anderson, indulges his passion.

It's the tinkly, syncopated sound born in slave hovels in the deep South. It's the music that grew up in American brothels; that created the ne'er-do-well mood of the movie The Sting.

And it doesn't seem to fit one bit with the rest of Anderson's lifestyle. He's a partner in Canada's most Establishment accounting firm, Clarkson, Gordon & Co. At 42, he has tall, blandly handsome good looks - brownish hair, touches of gray. He's spent 18 years helping to make sure that the opera company can afford to perform the works of Puccini, Bizet, Mozart.

But when he takes off his gray - not flannel, but Ultrasuede - suit, and his Mr. Clean smile and gets down to it, what he really loves to do is compose rags.

It's the classic style of Scott Joplin that Anderson likes best. It's formalized, deliberate. In fact, it has more in common with music of the baroque period than with the 19th-century house of ill repute, or with other kinds of jazz, for that matter. The beat doesn't wander - it's always syncopated, always on the off-beat.

It is controlled, technical. So is accounting. Opera is, too.

Anderson tried to play classical piano as a kid, and he found he couldn't hack it. He saw his first opera, La Traviata, while at the University of Toronto, but he hadn't read the libretto, didn't know the first thing about it, and really missed the boat. He joined the Canadian Opera Company executive because his buddy, another accountant, needed a replacement.

Over and over, he says that he is at best a mediocre musician. Ragtime is something he can handle. He can keep two memorized pieces in his head at one time. That's it, he laughs. Certainly the titles of his latest compositions are not inspired. The Red Setter Rag immortalizes a family dog, The Beaver Rag uses his son's nickname, and The Painting Rag, which he performed last October at the Ragtime Society's annual bash, was composed when he was painting his house.

But when he slips on his red polka dot tie, plaid jacket and straw hat, some of the country's most serious musicians are his kindest critics. Lotfi Mansouri, general director of the Canadian Opera Company, smiles: "I love to dance to it." The late Herman Geiger-Torel was an enthusiastic audience.

Anderson shares a laugh with Ursula, his second wife. When you are the biggest cheese fund-raiser of the Canadian Opera Company, you get certain fringe benefits. Indulgence is one. Probably Mansouri, a charmer, would find something nice to say about Anderson's rendition of Chopsticks.

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BRASS POLISHES CANADA'S IMAGE

By Bruce Kirkland
Sunday Star

You need a lot of brass to tour China and Russia in the same year, Sino-Soviet politics being what they are.

But here is Toronto's own Canadian Brass, a unique quintet with a repertoire from Renaissance to Ragtime, freshly returned from appearances in Russia with the

Festival Singers of Canada.

In March, the ensemble played 14 concerts in as many days in China after being chosen by the federal government to represent Canada in its first performing arts cultural exchange. China returned the compliment in May with the visit of the prestigious Shanghai Ballet.

"It's very hard to be friends with Russia and China at the same time, but we did it," notes trumpeter Frederic Mills.

"U. S. musicians cannot get even a whiff of China," says tuba virtuoso Charles Daellenbach. "We've done something that supersedes politics. We can carry good feelings that politicians can't do."

That's just the point. Music is a cultural exchange. "There are always political overtones to everything you do," concedes Daellenbach, "but our actually being there is not a political statement." Cultural exchange means friendship, he says.

Reaction in China and Russia seems to substantiate the point.

The People's Daily, the newspaper of the Chinese Communist party, said the Canadians' "excellent skill, fidelity in interpretation and lively, bright and vivacious performances have left the audience with a deep impression."

Russian response was so good the five have been invited to return as quickly as next September. "I've never stood in front of such an enthusiastic, warm audience in my career," Daellenbach says of a Moscow concert. "I felt a terrific responsibility, though.

"We felt like small town boys who made good," says trombonist Eugene Watts.

To a man, they say they felt deeply Canadian and proud to prove a musical group from a small country could stand with the bests.

The Canadian Brass, which also includes French horn player Graeme Page and trumpeter Ronald Romm, was formed in 1970 and, after personnel changes, became the present quintet by 1972.

They have crossed Canada several times on their own and with the Festival Singers, with whom they also appeared in 1972 at England's Harrogate Festival, Switzerland's Lucerne Festival and at the Festival in Paris. They were among select groups chosen to represent Canada at U. S. Bicentennial celebrations.

Still, it was the burgeoning interest in chamber groups in Canada this year and the prestige of the China and Russia tours that placed the Canadian Brass on the threshold of becoming a major force in Canadian music.

"This second-class status of Canadians has to go," intones Daellenbach. "After that great response in Russia we're no longer just a Canadian group. We're a Canadian group with an international recognition."

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LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

Richard E. Hale, "Four Corners", 322 West St., Carlisle, Mass. 01741, U.S.A.
- "Record Reviews Good!"

Michael C. Hussey, 50 Croham Rd., Apt. 3, Toronto M6E 4X8, Ontario, Canada
- "Could Dave Jasen be persuaded to write some articles?"

Peter Lundberg, Viktoriagatan 11, Goteberg, Sweden
- A star performer at Sedalia and Carthage and a great ragtime supporter would appreciate having tapes of our 1977 "Bash".

Mrs. Burke Murdoch, Highlands, Texas, U.S.A.
- "I appreciate all the good efforts you put into this excellent publication".

John Farrell, 191 Mawney Rd., Romford, Essex, England
- Manufacturers 88 note piano rolls of Ragtime & Jazz. Anyone interested might like to pursue this info.

Galen D. Wilkes, 35 Sunniside Dr., Niantic, Ct. 06357, U.S.A.
- Composes rags and would like to correspond with other members who also compose rags.

Keith Mahan, 545 Colusa Ave., El Cerrito, California 94530, U.S.A.
- Would like to make contact with ragtimers in his area. Phone number 525-3575.

Vincent Terbois, Ecogia 42, 1290 Versoix, Switzerland
- Thank you for the excellent services provided. I would be happy to welcome any staff member over touring Switzerland.
(Ed. Comment: Many thanks for the kind words. Hope some of us will be contacting him. It certainly is a nice thought.)

Edward Greenberg, 110 Pine Street, Danvers, Mass. 01923, U.S.A.
- Would like to hear from Ragtime publishers.

Mrs. Susan Chappell, Box 621, Keewatin, Ontario POX 1CO, Canada
- Thanks for all the fine reprints.

Joel Markowitz, 45-45 189th St., Flushing, N.Y. 11328, U.S.A.
- Wants to contact ragtimers in his area. Anyone interested please drop him a line.

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SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark) every 2nd & 4th Wed. each month.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.

- at the Chelsea Inn, 33 Gerrard St. W., Toronto, Sat. 2:00-5:00pm with Chelsea Chasers Trio and Dr. McJazz Band (alt. weeks)

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Springs, Col., Nov. 14 on.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - playing regularly in the Cincinnati area.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

GLENN MEYER - and his band at St. Louis, Mo. making regular appearances.

BOB MILNE - at Il Porto Ristorante, 121 King St., Alexandria, Va. January 3/78 to end of March.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

CHARLIE RASCH - with SISTER KATE (ROSS), at the Cow Palace, Bancroft Rd. about 8 miles west of Toledo, Ohio, Fri. & Sat. 9:00 pm-1:00am.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida

SI. RICHARDS - at Pat Joyce's Rockcliff Restaurant & Lounge, 2589 Wooster Rd., Rocky River, Ohio, 7:00-11:00 pm, Wed. thru Sat.

TOM SCHMUTZLER - with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Fri. & Sat. nights 9:00 p. m. - 1:00 a. m. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. 4:30 p. m. to 12:00 p. m. Mon. to Fri. 9 to 1 Sat.

RICHARD SKRIKA - at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, every Sat. 4:00 - 7:00 p. m.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - (The Professor) in Observatory, Rodeway Inn, Jefferson & Market Streets, St. Louis, Mo. 5:00 p. m. - 7:00 p. m. Mon. thru Fri.

JERRY TRAUNIG - playing at the "One Way Fare", Simsbury, Conn. Sun. nights.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.

GALEN WILKES - does weekly half hour radio show "THE RAGTIME YEARS" Fri. 6:00 p. m. 88. 7 FM from Hofstra Univ., Hempstead, Long Island, N. Y.

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8:30 p. m. to 12:30 a. m., A/C 302-656-8121.

PERFORMERS: - Please keep us posted on your whereabouts and your schedule will appear in this column.

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